

The Hymn

January 1977



One of Three Active Hymn Society Committees



Volume 28

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Number 1

Hymnic Anniversaries, 1977

- 1227—Thomas Aquinas born. Author of many Latin hymns.
 1677—*Münster Gesangbuch* published. German Source of "Fairest Lord Jesus."
 1677—Johann Franck died. Author of "Jesus, priceless treasure."
 1727—William Croft died. Composer of ST. ANNE.
 1727—Samuel Stennett born. Author of "Majestic Sweetness Sits Enthroned."
 1727—Peter Williams born. Translator of "Guide me, O thou great Jehovah."
 1827—Ludwig van Beethoven died. Composer of ODE TO JOY.
 1827—Emma Frances Bevan born. Translator of "Sinners Jesus will receive" from German.
 1827—John Baptiste Calkin born. Composer of WALTHAM.
 1827—John Henry Willcox born. Composer of FABEN.
 1827—Catherine Winkworth born. Translator of "Now thank we all our God" and many other hymns from German.
 1877—Henry W. Baker died. Author of "The King of love my Shepherd is."
 1877—Donald S. Barrows born. Composer of CURA DEI.
 1877—William H. Bathurst died. Author of "O for a faith that will not shrink."
 1877—John Victor Bergquist born. Composer of ALINE.
 1877—Henry Sloane Coffin, born. Translator of "O Come, O Come Emmanuel."

(Continued on page 10)

Harry Eskew
 Editor

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All new hymns to be considered for publication should be sent to the National Headquarters at the above address.

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The Hymn

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COVER PHOTO: The Promotion Committee of the Hymn Society at their October meeting. Pictured (from left to right) are: V. Earle Copes (United Methodist), Charles H. Heaton (UCC-Presbyterian), Robert Fort (Southern Baptist), W. Thomas Smith (Executive Director, Lutheran), James A. Rogers (Committee Chairman, United Methodist), Mrs. Frances Winters (Southern Baptist), Sister Theophane Hytrek (Roman Catholic), Dale Wood (Lutheran) Cecil Lapo, (United Methodist).

About this Issue

A New Look

This issue of *The Hymn* has a new look. The thicker cover is pine green, a color which will be used throughout 1977, thus enabling you to more easily keep these four issues together on your library shelf. The back pages contain advertisements, the first ever to appear in *The Hymn*. In accord with the decision of the Executive Committee, appropriate advertising will be accepted by our executive director for publication in *The Hymn*. The type used in this issue is smaller and there is less space between lines. This smaller type is still quite readable and enables us to include more material. As with the October issue, *The Hymn* has been enlarged from 32 to 48 pages.

Features of Special Interest

Two articles appear in this issue: Erik Routley's exciting account of the revival of hymn-writing in England in recent decades and Martin E. Ressler's inside story of the variety of German language hymnbooks used by the Old Order Amish.

The items dealing with the Hymn Society will help our readers keep abreast with some of the significant developments within recent months. Of special interest is the announcement of the Hymn Society Convocation planned for May 15-17 in Chicago, which promises to be a great gathering in the interest of worship and hymn-singing in America's churches.

The large number of reviews include four hymnals and three hymnal companions, probably a record number of these publications to be reviewed in a single issue. Although no new hymns appear in this issue, plans are being formulated for the publication of new hymns later this year.

The Index to the 1976 issues is more extensive than in previous years, following the format of the *Index of The Hymn* (1949-1972). (This earlier cumulative index can be ordered from the Hymn Society's National Office.)

A New Printer

This issue is being printed (and edited) in New Orleans, from whence it will be shipped to the National Office in Springfield by late December and put into the mail to you by the second week in January. Our goal is for *The Hymn* to reach every USA member during its issue month. We hope to start 1977 right by getting *The Hymn* to you on time.

Harry Eskew

President's Message

Geographical Growth

Expansion will mark the year 1977 for the Hymn Society. Active committee participation is now spread from New York to California; from Wisconsin to Louisiana. Soon chapters of the Society will be organized in Canada as well as many other parts of the United States.

Ecumenical Involvement

One of the strengths of the Society is the ecumenical character of its membership. Hymns cut across church divisions and bring about unity in the worship of God. Through the singing of hymns we achieve unity without uniformity; strength in diversity. Much of Christian hymnody had its roots in Hebrew worship. The Society plans to include Jewish hymnologists who will share their rich heritage with this organization.

Many of the major churches in America are represented on the Executive, Research and Promotion committees: Congregational, Episcopal, Lutheran, Mennonite, Mormon, Moravian, Presbyterian, Roman Catholic, Southern Baptist, United Church of Christ and United Methodist. As the Society expands its program, and as committee members rotate on a regular basis, other groups will be represented in its leadership.

Cooperative Ventures

Steps are being taken by W. Thomas Smith, Executive Director, and the President to achieve cooperation with other organizations of similar type and purpose. Discussions of mutual goals and procedures are underway with the American Guild of Organists, the Consultation on Ecumenical Hymnody and the American Musicological Society. Plans include other groups of clergymen, theologians, poets and educators.

An example of successful cooperation has been realized with the American Association of Retired Persons. One of the final projects of the Retiring Executive Committee was the completion of a competition for "Hymns for the Aging and Later Years." Spearheaded by J. Vincent Higginson, Dr. Ralph Mortensen and Dr. W. W. Reid, the contest was conducted in cooperation with the AARP. The publication of these hymns was financed by the AARP and was coordinated by the Reverend Earl N. Kragnes.

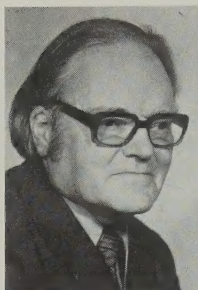
Standards of Excellence

We are making renewed efforts to improve the quality of hymn texts, hymn tunes, publications, and to promote the creative use of hymns in a variety of ways. We are striving to preserve with integrity the great hymns of the past and to plunge forward with fresh, vibrant and relevant hymns for today and the future. We need your help.

L. David Miller

Hymn Writers of the New English Renaissance

Erik Routley

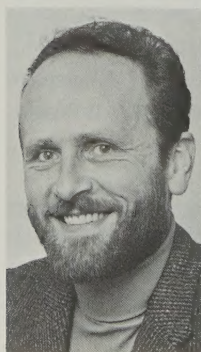


Dr. Routley, distinguished hymnologist, is a minister of the United Reformed Church of Britain and is presently Professor of Church Music at Westminster Choir College, Princeton, New Jersey. His latest publication is "Westminster Praise," a hymnal supplement (Hinshaw Music, 1976).

It is now 32 years since I was present at the first meeting of the committee appointed to compile *Congregational Praise*, which met while bombs were falling on London in October 1944; and among my most vivid memories of four years' work on that committee is the difficulty we had in finding good new texts for our new hymnal. I think we found twelve and thought we were clever to do that. The situation when I sat in as an elderly member of the committee compiling a supplement to that book, *New Church Praise* (1975) was dramatically different. There was so much new material to choose from that we knew it was wise not to attempt a revision of the older book, since the rush of newcomers might easily elbow Isaac Watts and Charles Wesley off the stage altogether.

It is a special pleasure to be asked to write about a few of these new authors because, through one of the privileges of advancing years, I personally know every author I shall mention. But if I am to consider those authors who were virtually unknown before 1965, I must begin with those who form what we can't help calling the leading triumvirate.

Historical writing so often runs into the situation described in the old Irish story — the traveller asking the way to Ballynahinch and getting the answer, "If you want to go there you shouldn't be starting from here." On that principle we have to say that the most sought-after and famous of our modern authors isn't an Englishman. He is, of course, Fred Kaan (b. 1929), who is Dutch by birth but has written original hymns only in English. No literate hymnal ignores Kaan now. I suppose he is the archetypal "new European" hymn writer (corresponding to Nicholas Freeling in detective stories); his theology is radical, his adventurous handling of strictly "modern" subjects is as audacious as it is successful. A Congregational minister in England



Fred Kaan

and Wales for fifteen years or so, he now works in Geneva for the World Alliance of Reformed Churches.

Abrasive and at the same time imaginative: that is Kaan. The Canadian *Hymn Book* (1971) has 25 of the 68 hymns he collected in *Pilgrim Praise* (1971). One of his most famous, though I think not one of his best, is "Sing we of the modern city" (PP 41): its last stanza shows both his strength and his weakness —

God is not remote in heaven
but on earth to share our shame;
changing graph and mass and numbers
into persons with a name.
Christ has shown, beyond statistics,
human life with glory crowned:
by his timeless presence proving
people matter, people count!

Yes — he has a merry cavalier attitude to rhyme, and maybe that last line is a slogan rather than a thought: but, with all his acceptance of the "God right here" theology, Kaan is always full of passion and pity. He knows the city and doesn't want to live anywhere else. None of your "All things bright and beautiful" philosophy for him. He accepts it and celebrates it and says, with high good humor, "You know you go to the city to prosper: then don't disparage it in your hymns."

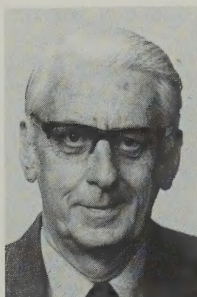
Holy is the setting of each room and yard,
lecture-hall and kitchen, office, shop and ward.
Holy is the rhythm of our working hours:
hallow then our purpose, energy and powers. (PP 47)

His English sometimes creaks, sometimes scintillates; he has a keen eye for the meanings of words, especially if they have a double meaning, nowhere better exploited, I think, than in his beautiful piece called "Come to your senses" which begins

If you have ears, then listen
to what the Spirit says
and give an open hearing
to wonder and surprise. (PP 53)

That and his elusive, dreamlike poem, "We meet you, O Christ," repay very careful study. They are poetry — and is it unfair to say that on the whole poetry gets a poor showing in most of our American hymnals? (Not in that Canadian one I mentioned just now.) *Pilgrim Praise* is published by Galaxy Music Corporation.

Second, we have another Fred—Frederick Pratt Green, the first Methodist Hymn writer really to stand up to Charles Wesley and say "others besides you can write hymns." Pratt Green (not Green, please) came into prominence as a hymn writer first in 1969, when he was



Fred Pratt Green

already 66 years old; before that he was known to too few as a playwright and poet. He is of the older school in theology. Indeed, he likes theology and makes poetry of it. America has not yet been very hospitable to him. But look: if you want to celebrate the doctrine of the Holy Trinity, how much help do you get from the hymn writers? I take his hymn on the Trinity to be the finest utterance ever produced by a Christian hymn writer on that subject. Here is one verse — would that we had room for more — from that hymn.

How long and earnestly the Fathers strove
to frame in words a faith we cannot prove;
but oh, how dead our creeds
unless they live in Christ-like aims and deeds!

Westminster Praise, 11

F.P.G. loves writing hymns "to order." He probably does his best work like that. I personally, after singing "Jesus calls us" before breakfast at a conference, wrote him a postcard from the conference saying, "For Pete's sake, we need another hymn about St. Andrew." By return mail, before we had dispersed, I got "When Jesus walked in Galilee" (*Hymns and Songs*, 98). He has written two splendid hymns for musicians and music-festivals (*Westminster Praise* 12, 13) — the less well known of which begins thus:

God is our song, and every singer blest
who, praising God, finds energy and rest.
all who praise God with unaffected joy
give back to us the wisdom we destroy.

His hymns are collected in *26 Hymns* (1971), published by Epworth Press in London, but he has written many since that little book was published. Any who want a good, fresh, new hymn about some subject ill-handled by existing writers should ask him to write it.

Thirdly, we have Brian Wren (b. 1936), the youngest of the three, and so far the least known in America. The 1970 edition of *Hymns for Christian Worship* has one of his earlier pieces at no. 355. Wren is as theological as Pratt Green, and, often, as abrasive as Kaan, and if you want a good selection of his writings you will find it in *New Church Praise* (reviewed in this issue — ed.) He has a very wide spectrum of sympathy. His special interests are in the kind of work "Christian Aid" stands for (he works for them), and if you want a good hymn on ecology, try this one (which will shortly appear in *Ecumenical Praise*, the very aggressive and forward-looking book about to come from Agape publishing house near Chicago):

Thank you, Lord, for water, soil and air—
large gifts supporting everything that lives.
Forgive our spoiling and misuse of them.
Help us renew the face of the earth.



Brian Wren

Or look at his terrifying hymn on Christian service (*Westminster Praise* 55) which contains this stanza:

Lord Jesus, if I love and serve my neighbor,
out of my knowledge, leisure, power or wealth,
open my eyes to understand his anger
if from his helplessness he hates my help.

Where else shall we find so strenuous an attack on the complacency of the benevolent? But his communion hymn, "I come with joy to meet my Lord" and his Transfiguration hymn, "Christ upon the mountain top," just as fresh as his more alarming pieces, are tender and solemn without a trace of affectation.

Beyond those three there are many others who have written less but have achieved distinction. Donald Hughes is certainly one. He was a Methodist schoolmaster who died relatively young (1911-67) and who was just beginning to prove himself a fine hymn writer when he died. His finest piece is "Creator of the earth and skies," which is in *More Hymns and Spiritual Songs* and (a fuller version) *Westminster Praise* no. 57. John B. Geyer, minister of the United Reformed Church and Old Testament scholar, has produced a fine hymn associating baptism with Easter (a beauty for an Easter Vigil) beginning "We know that Christ is raised," which is no. 1 in the *Lutheran Contemporary Worship—IV*. Some very remarkable pieces in the "frontier" idiom (to my mind the apotheosis of the popular style) by David S. Goodall, minister of the United Reformed Church and active in secular pastoral work, are in *New Church Praise*, including a piece that has been recorded by Donald Swann:

I want to go out. / I want to go home;
I want to be single. / I want to belong.
I want to grow up. / I want to stay young
I want to be both and all at once and anything else that takes my
fancy whether it hurts or helps to pass the time of day.
Show me the way!

Too little is heard of this inspired musician and lyric-writer. Britain

may claim Ian Ferguson's very popular "Am I my brother's keeper" (*Worshipbook* 295) and the Scottish author Ian Fraser in "Lord, look upon our working days" (*Worshipbook* 462). Fraser has done some other excellent things which ought to be explored.

I have run out of space; one day perhaps I shall be allowed to tell you why I think all this has happened. But if that old country is economically depressed, and imperially the subject of jokes, and continues to produce a people whose accents delight and bewilder puzzled Americans, it is not empty boasting but plain history that the English Renaissance in hymn writing has made its point. I have said nothing of any style but the normal mid-stream hymn-writing form which commends itself to ordinary congregations. I should certainly not wish to say that there is no parallel manifestation in America. The work of the late Martin Franzmann proves that. But there it is. Some of my countrymen are finding ways of writing what makes singing Christians say, "That's what I wanted to say: thank you for helping me say it."

Hymnic Anniversaries, 1977

(Continued from inside front cover)

1877—Grace Noll Crowell born. Author of "Because I have been given much."

1877—Everett Raymond Currier born. Composer of BOURNE.

1877—Charles W. Everest died. Author of "Take up thy cross, the Savior said."

1877—William Hirman Foulkes born. Author of "Take thou our minds, dear Lord."

1877—Walter Greatorex born. Composer of WOODLANDS.

1877—William Hunter died. Author of "The great Physician."

1877—Harry Lee born. Author of "My Master was so very poor."

1877—Robert G. McCutchan born. Composer of ALL THE WORLD. Editor of *The Methodist Hymnal* (1935).

1877—Henry R. McFadyen born. Author of "The lone wild fowl in lofty flight."

1877—Caroline M. Noel died. Author of "At the name of Jesus."

1877—Alexander Reinagle died. Composer of ST. PETER.

1877—Katherine E. Roberts born. Author of "O Lord, thy people gathered here."

1877—Robert Nelson Spencer born. Author of "Almighty Father, strong to save."

1877—George Gilbert Stocks born. Composer of SUNSET.

1877—John H. Stockton died. Author of "Only trust him."

1877—Alfred I. Loizeaux born. Author of "God our Father, we adore thee."

1927—Frederick E. Maker died. Composer of REST (ELTON).

Hymnbooks Used by the Old Order Amish

Martin E. Ressler



Martin E. Ressler

Martin E. Ressler, a dairy farmer and hymnologist who lives near Quarryville, Pennsylvania, is Secretary of Music for the Lancaster Mennonite Conference. His article, "A History of Mennonite Hymnody," appeared in the June 1976 issue of the Journal of Church Music.

The Old Order Amish are a religious group that stems from a division of the Anabaptist Brotherhood in Switzerland at the turn of the eighteenth century. The name Amish was given to them because they were followers of Jacob Amman, one of the leaders in the division.

The first Mennonites came to America in 1683 and settled at Germantown, Pennsylvania. This was ten years before the unrest in the Anabaptist church in Switzerland began to show up as a permanent rift. Although it is not clear when the first Amish came to America, it is known that they had a permanent settlement in Pennsylvania by the mid-eighteenth century.

The term "Old Order" was not used until the closing years of the nineteenth century. At this point some Amish communities wanted to become more aggressive, advocating the purchasing of modern farm equipment, household items and the erecting of church buildings where they could gather for worship, rather than worshipping in their homes. Some of the communities which did not accept this were then referred to as "Old Order." Being now nearly 300 years old, they still resist change and in general follow the practices of their fathers. Because of their earlier way of life they are easily distinguished from all other descendants of the Anabaptist brotherhood. They are found in numerous areas of the United States and in Canada. Their heaviest concentration is in Pennsylvania, Ohio and Indiana.

I move now to the main point of this article—the hymnbooks the Old Order Amish use. It should be stated here that all of their religious services are held in their houses or barns and are conducted in the German language. Therefore all of their hymnals are printed in German.

THE *AUSBUND*

The primary hymnal of the Old Order Amish is the *Ausbund*, the first Anabaptist hymnal and the one brought by the Mennonites and Amish from Europe. The *Ausbund* was compiled primarily from a number of hymns written by these early martyrs and first appeared in printed form in 1564. This book was enlarged as new printings were made in both Europe and America. The European printings that they brought with them contained 137 hymns. The first American printing, made in 1742 at Germantown, increased the number of hymns to 140. Since that time all printings contain these same 140 hymns in the main body. In 1785 six more hymns were appended, bringing the *Ausbund* to its final form. Since that date all printings of the *Ausbund* are the same, the last one coming from the printers in 1975.

During most of the eighteenth century this hymnal was also used by the Mennonites. Toward the close of that century the Mennonites decided to compile a new hymnal to replace this more than two century old Swiss book. This finally resulted in the printing of two books instead of one, the first one being printed by the Germantown settlement in 1803 and the second one by the Lancaster settlement in 1804. With the publishing of these two hymnals, the *Ausbund* passed from common use by the Mennonites.

The *Ausbund* has never contained any printed tunes. The tunes for its hymns are passed on by oral tradition from one generation to another. All the melodies are sung in unison and are quite embellished. One of the most unusual singing traditions among the Old Order Amish is the use of the same song for the second number in every morning service. Any hymn can be sung for the opening of their service but their second song is always number 131, known as "Das Loblied" ("Song of Praise"). Unless recently changed, this is true in every Amish community in the Western hemisphere. They always sing it to the same tune. Even though this tune is always sung from memory and is highly embellished, it is identifiable in every community. (Example 1)

OTHER HYMNBOOKS

While the *Ausbund* is the primary hymnal of the Amish and is used exclusively in the morning service in most communities, other hymnbooks are also used in certain of their other religious gatherings.

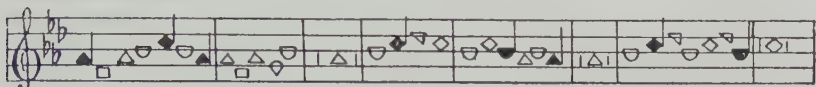
In eastern Pennsylvania the *Unpartheyisches Gesangbuch* ("Impartial Hymnal") is used at their weddings and evening "Young people's singings." This is the hymnal mentioned previously that was compiled by the Mennonites to replace the *Ausbund* in 1804. The hymns

Das Lobfang.

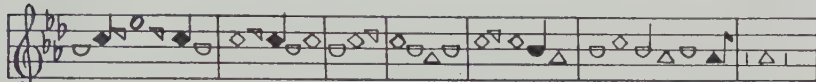
stünge beim
Christian B. Yoder und
Hendrick Stauffman, 1907.

(Das zweite Lied jeden Sonntag).

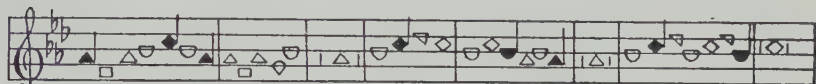
Kußbund 770 (3)



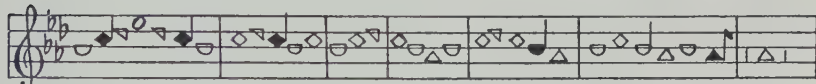
1. D Gott Va - ter wir lo - ben dich
2. Öff - ne den Mund Herr bei - ner Knecht,
3. Wieh - un - ferm Her - zen auch Ver - stand,



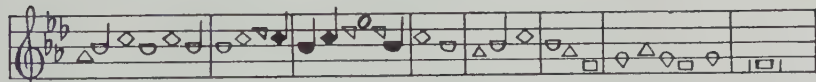
Und bei - ne Gü - te prei - fen;
Wieh - ihn'n Weis - heit dar - ne - ben;
Er - leuch - tung hie auf - Er - den,



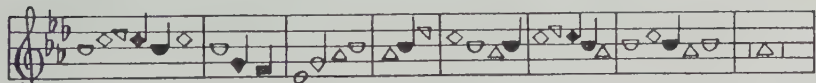
Das du dich O Herr gnä - dich - lich,
Das sie dein Wort mög'n spre - chen recht,
Das dein Wort in uns werd be - kannt,



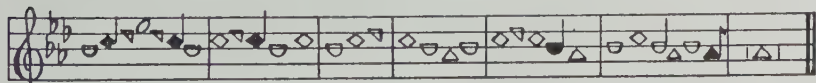
An uns neu hast be - wie - sen,
Was dient zum from - men Le - ben,
Daf wir fromm mö - gen wer - den,



Und hast uns Herr zu - sam - men g'führt
Und nüt - lich ist zu bei - nem Preis,
Und le - ben in Ge - rech - tig - keit,



Uns zu er - mah - nen durch dein Wort,
Wieh uns Sun - ger nach sol - cher Speis,
Ach - ten auf dein Wort al - le - zeit,



Wieh uns Ge - nad zu die - sem.
Das ist un - ser We - gen.
So bleibt man un - be - tro - ren.

EXAMPLE 1

This is a sample of what the tune of the *Loblied* (Das Lobsang) would look like in notation form as sung by the Old Order Amish. This hymn was transcribed by Joseph W. Yoder, of Huntingdon, Pa. as it was sung by several "Vorsaengers" (songleaders) of the Amish Community of Belleville, Pa. This example is from Yoder's *Amische Lieder* (Huntington, Pa., 1942).

for this collection were taken primarily from earlier Reformed, Lutheran and Pietistic hymnals; however, 64 hymns were selected from the *Ausbund* and included in this new compilation. Although some of the hymns sung from this book are the same as in the *Ausbund*, they are sung to different tunes at Amish weddings or other religious services. A good example of this practice is "Das Loblied," which is always sung to the same tune (Example 1) in the morning service but is often sung from the 1804 hymnal to the tune of THE GREAT PHYSICIAN. (Example 2)¹

Farther west in Pennsylvania another book is used which is a condensation of the 1804 Lancaster hymnal. One of the members of the Amish settlements in the central counties of Pennsylvania selected a number of the more familiar hymns from the 1804 hymnal and had them printed in 1860 under the title *Eine unparteiische Liedersammlung* ("An Impartial Collection of Songs"). This was compiled for the more progressive Amish of the above mentioned counties, but today it is used by the Old Order Amish, and current printings are being made. This condensed hymnal was also used across the mid-western states but was not completely to their liking. In 1892 a member of the Kalona, Iowa congregation enlarged and revised the book and published it under the same title except he dropped the word *Eine*. This 1892 revision is still being printed and is used by most Amish west of Pennsylvania.

For their parochial schools the Old Order Amish have published paperback songbooks in the German language. One of the earliest was entitled *Kinder-Lieder* ("Children's Songs").² This has now been enlarged and entitled *Das neue Kinder-Lieder* ("New Children's Songs").³ A more recent publication, their first to include tunes for the songs, is entitled *Das kleine Lieder und Melodien* ("Small [Book of] Songs and Tunes").⁴ " .

One final book should be mentioned that has not yet been used in Old Order Amish religious services, but is being purchased by them to use in informal gatherings in their homes. This is *Evangeliums Lieder* ("Gospel Hymns"), which was translated by Walter Rauschenbusch from Sankey's famous "Gospel Hymns Series." The oldest copyright in my collection is 1890. This hymnal was reissued by the same publishers⁵ in 1897 in an enlarged edition containing 126 more hymns. A reprint of the 1897 edition has now been made by the Derksen Printers (undated) of Steinbach, Manitoba, Canada and distributed by the Evangel Book Shop of Steinbach. The reprint is a recent one and is being sold in the Amish bookstores in the Lancaster area. In contrast to most hymnals used by the Old Order Amish, *Evangeliums Lieder* contains the standard four-part harmony. There is no indication that they intend to use it beyond these informal gatherings.

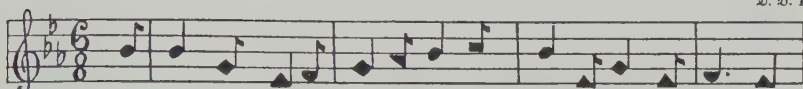
Bekannte Stärke Weise.

63

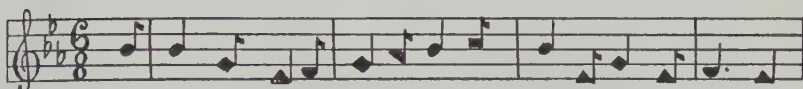
O Gott Vater, wir loben dich.

The Great Physician

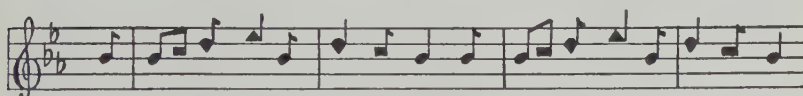
D. B. 1



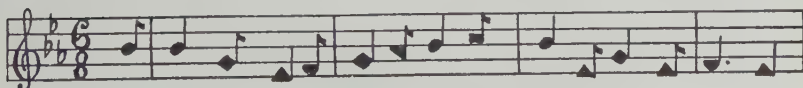
1. O Gott Va-ter, wir lo-ben dich, Und bei-ne Gü-te prei-sen;
2. Öff-ne den Mund, Herr, dei-ner Knecht, Gib ihn'n Weis-heit dar-ne-ben,
3. Gib un-fern Her-zen auch Ver-stand, Er leuch-tung gie auf Er-ben,



Daß du dich, o Herr, gnä-dig-lich, An uns neu hast be-wei-sen.
 Daß sie dein Wort mög'n spre-chen recht, Was dient zum from-men Le-ben,
 Daß dein Wort in uns werd be-kannt, Daß wir fromm mö-gen wer-ben,



Und hast uns, Herr, zu-sammen g'führt, Uns zu er-mah-nen durch dein Wort,
 Und nüt-lich ist zu bei-nem Preis', Gib uns Hun-ger noch sol-cher Speis',
 Und le-ben in Ge-rech-tig-keit, Ach-ten auf dein Wort al-le-zeit,



Uns zu er-mah-nen durch dein Wort, Gib uns Ge-nad zu die-sem.
 Gib uns Hun-ger noch sol-cher Speis', Daß ist un-ser Be-geh-ren.
 Ach-ten auf dein Wort al-le-zeit, So bleib man un-be-tro-gen.

4. Dein, o Herr! ist das Reich allein,
 Und auch die Macht zusammen,
 Wir loben dich in der Gemein,
 Und danken deinem Namen,

Und bitten aus Herzensgrund,
 Wollst bei uns sein in dieser Stund,
 Durch Jesum Christum, Amen.

EXAMPLE 2

“Das Lobsang” to John H. Stockton’s THE GREAT PHYSICIAN, 1869. From Yoder’s *Amische Lieder* (1942), p. 63.

It is an interesting experience to attend a morning service of the Old Order Amish and hear again the singing of these hymns as they were sung nearly three centuries ago. Even though the services are held in their homes, visitors are welcome. To the true worshipper these will be rewarding moments.

FOOTNOTES

¹'Das Loblied' was also published to the chorale tune NUN FREUT EUCH in four-part harmony in the *Deutsches Christliches Gesangbuch der Amischen Christlichen Kirche* (Berne, Ind., 1953) no. 2, and in Ernest A. Payne's translation "Our Father God, thy name we praise" to NUN FREUT EUCH in the *Mennonite Hymnal* (Scottsdale, Pr.: Herald Press; Newton, Kan.: Faith and Life Press, 1969), no. 384.

²The first printing of the *Kinder-Lieder* was done by the Mennonite Publishing House at Scottsdale for the Beachy Amish (an earlier division from the Old Order) in 1950. It went through seven printings at Scottsdale, the last one being in 1964. Its use then was apparently discontinued by the Beachy schools, for the 8th printing was made by the Pathway Publishers of Aylmer, Ontario, Canada, which is a privately owned press of the Old Order Amish. This 8th printing was made in 1967 and was followed by another in 1968.

³This revision and enlargement as *Das neue Kinder-Lieder* was issued in 1970. It was again revised but not enlarged in 1972. It still contained 102 songs, but several of the former ones were deleted and different ones added. Both of these printings were made by the Pathway Publishers. However, the first one was printed in Canada and the second one in the United States. They have a branch office at Lagrange, Indiana and they may have had the second printing made in this community. I should say that the format was changed for the second printing and that neither printing contains any music scores or notation.

⁴The words and music of this collection were taken from the *Lieder und Melodienbuch*, which was the last German hymnal to be compiled by the Mennonite Church in the United States. It was printed by the Mennonite Publishing Company, Elkhart, Ind. *Das kleine Lieder und Melodien* looks like a direct Xerox copy of the earlier book. They selected 120 songs for their book and the only difference I see in this book from the earlier one is that on each page in the upper right hand corner is listed in parenthesis the number it was in the former book. It is interesting that they accepted this four-part harmony for their school rooms. This book was printed by Pathway Publishers and dated January 8, 1971.

⁵Cincinnati and New York: John Church Co.; New York and Chicago: Biglow and Main Co.

CONSIDER THIS . . .

The Hymn Society has charted an exciting course for the future. Each member is encouraged to act as a one person recruiting committee. Will you set a goal for yourself to enlist one new member during 1977?

AND CONSIDER THIS . . .

The Society encourages members and friends to remember the work of the Society in their wills. Such contributions will enable work on the Dictionary of American Hymnology and other projects to move along at a rapid pace.

May HSA Convocation To Be in Chicago

The Convocation and Annual Meeting of the Hymn Society will be held in Chicago, Illinois, on May 15-17 with the Fourth Presbyterian Church as host. Sessions will also be held at Holy Name Cathedral (Roman Catholic) and St. James Cathedral (Episcopal). Careful planning for these three days promises to make the Convocation rich in variety with ample possibilities for intellectual and esthetic stimulation.

Central to the Convocation will be a consideration of hymnody in the context of worship. Three principal lectures will address this issue: the first, "The Image of Church" by the Reverend Peter Gomes, Plummer Professor of Christian Morals and Minister in Memorial Church, Harvard University; the second and third, "The Nature of Worship" and "Hymnody as an Expression of Worship" by Dr. Don E. Saliers, Associate Professor of Theology, Emory University.

Parallel to these lectures will be supportive presentations: "The Psychology of Worship," by Dr. John Boyle, Director of the Lorene Replogle Counseling Center, Fourth Presbyterian Church; "The Language of Hymnody and Worship," by Gracia Grindal, Assistant Professor of English, Luther College, Decorah, Iowa; "Music of Worship and Hymnody," a panel discussion moderated by Dr. William J. Reynolds, President-Elect of the Hymn Society of America, with participants Sister Theophane Hytrek of Alverno College, Milwaukee, Dr. Harold Best, Dean of the Conservatory of Music of Wheaton College (Illinois) and Thomas Willis, music critic of *The Chicago Tribune*.

The Convocation will include two worship services with sermons by Dr. Edgar Siskin, Rabbi Emeritus of North Shore Congregation Israel, Glencoe, Illinois, and Dr. Martin Marty, Associate Dean of the Divinity School at the University of Chicago.

Four musical events are planned. The Convocation will begin with a choral festival by the choirs of the Fourth Presbyterian Church and a chamber orchestra under the direction of Dr. Morgan Simmons. On Monday afternoon Avon Gillespie of the faculty of Capital University, Columbus, Ohio, will speak about "Music and the Black Experience" with demonstrations by the Northwestern Community Ensemble, and Dr. Wilbur Held, Professor of Organ at Ohio State University, will play a recital of Leo Sowerby's organ music at St. James Cathedral where Sowerby served as organist and choir-master for over thirty years. Holy Name Cathedral will be the scene of a hymn festival on Monday night when the participants will be led by the Wheaton College Choir under the direction of Rex Hicks.

An important feature of the events will be a session entitled, "The

Hymn Society of America: A Report of Its Activities and a Projection for Its Growth" at which time Dr. L. David Miller, President of the Society, will make his annual report.

Registration will begin at 4:00 p.m. on Sunday, May 15, and the opening Choral Festival will be at 6:30 p.m. The Convocation will conclude with Festival Worship scheduled to begin at 12:15 p.m. on Tuesday, May 17.

Registration fees for members of the Society will be \$25 for the three days; for non members it will be \$35 (\$10 of which may be applied toward membership dues); and for students and senior citizens the cost will be \$15. Watch for further details about registration procedures, housing facilities and transportation.

The Stanza Is Coming

That's right — before the April issue of *The Hymn* you'll be receiving *The Stanza*, the new HSA newsletter. *The Stanza*, edited by executive director W. Thomas Smith, will be a practical newsletter, a place for comments from the membership, announcements of future hymnic events around the country, suggestions to church musicians and clergy for the use of hymns in worship and reviews of practical hymn-helps. *The Stanza* will be issued this year in February and in September. Comments, announcements and other materials for *The Stanza* should be sent to W. Thomas Smith, Executive Director, The Hymn Society of American — National Headquarters, Wittenberg University, Springfield, Ohio 45501.

Human Relations Day Hymns Chosen

Judges have selected nine new hymns to be copyrighted by the Hymn Society of America for use on Human Relations Day by United Methodists in January 1977. Five of the hymns by the following authors are to be published by United Methodists for use on Human Relations Day:

Frank von Christierson, Roseville, California: "Christ found a world divided."

C. Wesley Christmas, Jr., Hudson, New York: "O God, whose people span the earth."

Anthony B. Fadely, Monrovia, Liberia: "O grant us, Lord, the space to move."

Muriel Keenze, Franklin, Louisiana: "As Children of one God we must."

G. Glen Lanier, Wilkesboro, North Carolina: "Father, God, we come before thee" and "Love ye one another."

Ruth Boyer Peck, Falls Church, Virginia: "God's great commandments leave no choice" and "One in Christ! This our Joy!"

C. Stanley Thoburn, Melrose, Massachusetts: "We have a dream."

Introducing Committee Chairmen and Executive Committee Members at Large



James A. Rogers
Chairman of
Promotion Committee

James A. Rogers, born June 27, 1944 at Canton, Ohio, holds the B.M. from Baldwin-Wallace College and the M.S.M. from Northwestern University and Garrett Theological Seminary. He traces his interest in hymnology and the start of his extensive hymnal collection to his hymnology course taught by Morgan Simmons at Garrett. An organist, he has served as minister of music at Calvary Presbyterian Church, Canton (1968-9), Maple Grove United Methodist Church, Columbus, Ohio (1969-75) and presently serves at First United Methodist Church, Springfield, Illinois. He has written or lectured on Watts and John Wesley and his articles have appeared in *Music Ministry* and in the *Bulletin* of the Hymn Society of Great Britain and Ireland. His first contribution to *The Hymn* is a review in this issue. He would like to hear from other members who collect hymnals. Address: First United Methodist Church, 501 East Capitol Avenue, Springfield, IL 62701.



Stanley E. Yoder
Chairman of
Research Committee

Stanley E. Yoder, a native of Ann Arbor, Michigan, was born May 29, 1932. He studied at Wittenberg University (B.A., humanities with music concentration), Chicago Lutheran Theological Seminary (M.Div.), Union Theological Seminary (M.S.M.) and the University of Edinburgh, Scotland (Ph.D., theology). At Edinburgh under the guidance of Erik Routley he wrote a dissertation on "The Emergence of Hymnody in England, 1701-1861." An ordained minister of the Lutheran Church in America since 1958, he has served as pastor of churches in Ohio, Illinois and Pennsylvania. Also an organist and choirmaster, he has served in churches, conventions and workshops and reviewed church music materials for various periodicals. In his spare time he has also rebuilt organs. He served as a judge in the Hymn Society's bicentennial hymn competition in 1974. Since September of 1976 he has been pursuing full-time graduate studies in educational communications and technology in the School of Education, University of Pittsburgh. Address: 606 Demuth St., Johnstown, PA 15904.



Roberta Bitgood
Executive Committee
Member at Large

Roberta Bitgood (Wiersena) was born January 15, 1908 at New London, Connecticut. She studied at Connecticut College for Women (A.B., Music), Guilman Organ School of New York (Gold Medal Graduate), Teachers College of Columbia University (M.A., music education) and Union Theological Seminary of New York (M.C.M. and S.M.D.). She also holds the FAGO certificate from the American Guild of Organists. She has been a minister of music at Presbyterian, Lutheran and Congregational churches in New Jersey, New York, California, and Michigan. From 1935-47 she was on the faculty of Bloomfield College and Seminary, where she taught hymnology. Dr. Bitgood is a well known composer of anthems, cantatas and organ music. Perhaps her most famous composition is the song, "The Greatest of These Is Love." She has served on the editorial committee (children's hymnals and authors) for Westminster Press and on the manuscript committee for Choristers Guild. Her hymn tune, TE DECET LAUS, appeared in *The Musicians' Hymnal* (ed. Oliver Beltz). She is an organ recitalist and teacher at church music seminars. In 1975 she became the first woman and the first non-resident of the New York City area to be elected president of the AGO. She has been a member of various churches she has served and is presently a Congregationalist. She has been a member of the Hymn Society for about 30 years. Address: 13 Best View Road, Quaker Hill, CT 06375.



Wilbur Held
Executive Committee
Member at Large

Wilbur Held was born August 20, 1914 at Des Plaines, Illinois. He studied at the American Conservatory of Music in Chicago (M.M.) and Union Theological Seminary in New York (S.M.D.). He holds the FAGO certificate from the American Guild of Organists. He is presently Professor of Organ and Church Music at Ohio State University and organist-choirmaster at Trinity Episcopal Church, Columbus, Ohio. He has composed numerous hymn tunes, anthems and organ pieces (many of which are based on hymn tunes). Among his hymn tunes published in *The Hymn* is MOUNTAIN BROOK (p. 124 of the October 1976 issue). Address: School of Music, Ohio State University, 1899 North College Road, Columbus, OH 43210.



William W. Reid, Jr.
Executive Committee
Member at Large

William W. Reid, Jr. was born November 12, 1923 in New York City. He studied at Oberlin College (A.B.) and Yale Divinity School (B.D., *cum laude*). An ordained United Methodist minister, he has been pastor of churches in Carverton, Pennsylvania and since 1967 has been pastor of the Central United Methodist Church of Wilkes-Barre. His church's building was badly damaged in the 1972 flood and was then totally destroyed by fire in 1975. Their new church facility will soon be ready for occupancy. He has also served four years on the Wilkes-Barre City Council. Mr. Reid like his father is author of a number of hymns, ten of which have been published by the Hymn Society. He has written four articles for *The Hymn* as well as hymnic articles in denominational periodicals. Address: 73 West Ross Street, Wilkes-Barre, PA 18702.

Three Hymn Society Committees Meet

All three of the new committees — Executive, Research and Promotion — met in the fall to make plans for a revitalized Hymn Society of America.

Executive Committee

The Executive Committee met at the new National Headquarters, Wittenberg University, Springfield, Ohio on September 28. Those present were: L. David Miller, J. Vincent Higginson, Morgan F. Simmons, Anastasia Van Burkalow, Henry L. Williams, Harry Eskew, James A. Rogers, Stanley Yoder, Wilbur Held, William W. Reid, Jr. and W. Thomas Smith.

Among the significant actions of the Executive Committee were the following: (1) A greatly expanded budget for 1977 was adopted. (2) A proposal for the Hymn Society to provide a monthly column in *Music* (The AGO & RCCO Magazine) was approved. (3) The inclusion of appropriate advertising in *The Hymn* was authorized. (4) The editor was authorized to arrange for the printing of *The Hymn* in New Orleans.

At this Executive Committee meeting the members of the new Research Committee were announced by the committee chairman, Stanley Yoder. They are, in addition to the editor of *The Hymn*: Garcia Grindal, Hugh T. McElrath, Mary Oyer, Ellen Jane Porter, Carl Schalk, Harold Terry, James R. Sydnor, Carlton R. Young and Omer Westendorf. The members of the Promotion Committee were announced by its chairman, James A. Rogers. They are: V. Earle Copes, Robert Fort, Charles H. Heaton, Sister Theophane

Hytrek, Cecil Lapo, Austin C. Lovelace, Paul Manz, Richard Whittington, Frances Winters and Dale Wood. (These new committee members will be more fully introduced in forthcoming issues of *The Hymn*.)

Research Committee

The Research Committee met on October 12 at Wittenberg. Present at this meeting were L. David Miller, Stanley Yoder, Mary Oyer, Hugh T. McElrath, Ellen Jane Porter, Carl Schalk and W. Thomas Smith.

The committee conducted an extensive discussion of its purpose and compiled an extensive list of possible projects. Significant actions at this meeting included the following: (1) A Sub-committee to judge unsolicited hymns submitted to the Hymn Society was established. (Note: All unsolicited hymns submitted for possible publication should be sent to the National Office of the Hymn Society.) (2) A new hymn competition was authorized concerning contemporary psalmody. (3) A plan to revise Paper XXV, *A Short Bibliography for the Study of Hymns*, was adopted. (4) A questionnaire to be sent to the membership is to be formulated by the Hymn Society office and approved by this committee. This project would constitute a much needed survey of the interests and needs of the Hymn Society's members.

Promotion Committee

The Promotion Committee met October 26 at Springfield, Illinois and was hosted by the chairman, James A. Rogers. Others present were V. Earle Copes, Robert Fort, Charles H. Heaton, Sister Theophane Hytrek, Cecil E. Lapo, Frances Winters, Dale Wood and W. Thomas Smith.

The committee discussed a number of ways to increase the visibility and improve the image of the Hymn Society. The important actions of the Promotion Committee included: (1) A letter from President L. David Miller including a sample copy of the January issue of *The Hymn* is to be sent to all schools in the National Association of Schools of Music (NASM) and the Association of Theological Schools (ATS), announcing the changes in the HSA and inviting them to membership. (2) A sample copy of the January issue of *The Hymn* is to be included with membership invitations in the AGO packets at the Mid-Winter Conclave in Pasadena. (3) A letter from President Miller announcing the changes in the Hymn Society is to be sent to 16 religious, music and news magazines. (4) A press release is to be adapted by members of various denominations on this committee and sent by the executive director to inform a number of church publications of the present work of the Hymn Society of America.

HYMNIC NEWS

Gerhardt Anniversary Marked by Publications

For the 300th anniversary of the death of the great German hymnist, Paul Gerhardt (1607-76) a number of publications appeared in the United States and in German-speaking countries of Europe during the past year.

The most conspicuous contribution was made by Concordia Press of St. Louis, which reprinted Theodore Brown Hewitt's dissertation, *Paul Gerhardt as a Hymn Writer and His Influence on English Hymnody* (Yale University, 1918) with an updated bibliography. Concordia also published *Be Glad and Sing* (Ten Chorale Settings of Hymns by Paul Gerhardt) edited by Paul Thomas; *New Organ Accompaniments for Selected Hymns of Paul Gerhardt*; and *My Maker's Praise* (A Hymn Festival Using Hymns by Paul Gerhardt) prepared by Alton Wedel. (To be reviewed in a forthcoming issue.)

In the February 1976 issue of *The Lutheran Quarterly* appeared John H. Johansen's article, "Paul Gerhardt (1607-1676): An Assessment on the 300th Anniversary of His Death" (pp. 21-29).

The German Lutheran *Musik und Kirche* in its May/June 1976 issue featured an article by its distinguished editor Walter Blankenburg, "Paul Gerhardt 1676-1976" (pp. 106-115).

The Swiss Reformed *Musik und Gottesdienst* in its July 1976 issue published two articles related to Gerhardt: Christoph Albrecht's "Johann Georg Eberling 1637-1676" (pp. 133-142.) and Markus Jenny's "Wie Gerhardts Lieder in die Schweiz kamen" ("How Gerhardt's Hymns Came to Switzerland," pp. 143-155.).

Episcopal Hymnal Being Revised

At the Triennial General Convention of the Episcopal Church at Minneapolis in September the Standing Commission on Church Music was directed to continue the work it had begun and to develop materials and plans to update *The Hymnal 1940* for review by the 1979 General Convention. Although no completion date was projected, the resolution approved at Minneapolis indicated that the process culminating in the publication of a new Episcopal hymnal "may reasonably be expected to take from four to six years," thus anticipating a new hymnal between 1980 and 1982.

Warrington-Pratt-Soule Collection Sold

The Warrington-Pratt-Soule Collection of Hymnology, a major collection of 8500 items, has been sold by Hartford Seminary Foundation to Candler School of Theology, Emory University. Duncan Brockway, librarian at Hartford, reported that the items in this special collection were restricted to hymnals and song books, the books about hymns being kept in the regular Hartford collection, which was also sold to Emory. We are indebted to Mr. Brockway for the following description of this hymnological collection.

The collection's dates of publication range from 1567 for a Sternhold and Hopkins to recent hymnbooks. It contains denominational and non-denominational hymnbooks, gospel songbooks, Sunday-school songbooks, psalters and collections of hymns by a single author as well as tunebooks. Although most of the hymnals are in English, many other languages are included, such as Arabic, Chinese, Hawaiian and Cree Indian.

The collection is a merger of three collections, plus additions by purchase. The first collection purchased was that of Silas Paine. The second purchased was the first James Warrington collection. The third collection was a gift of the American Antiquarian Society.

The name of the collection came from Waldo Seldon Pratt, a professor at Hartford Seminary Foundation who was responsible for the establishment of the collection and the purchase of the Paine and Warrington collections; James Warrington; and William Soule, a retired Episcopal clergyman who was responsible for the organization of the collection after years of neglect and who did it on a volunteer basis.

Besides many rare items in the collection, there were many variant editions of many items, since any variation in a book, except for a variation in binding, was kept. . . .

According to Channing Jeschke, librarian of Pitts Theology Library of Emory University, the chapel of Pitts Theology Building has been remodeled to house the Hartford Library. Eventually the two libraries are to be interfiled. The Warrington-Pratt-Soule Collection will be a part of the Pitts Special Collections division. As such, the materials will be available to researchers with scholarly interests but will not be available on interlibrary loan. Dedication ceremonies for the Hartford Library and remodeled facilities at Emory took place on November 11. Requests for information on this hymnological collection should be addressed to Mrs. Sara Mobley, Reference Librarian, Pitts Theology Library, Emory University, Atlanta, Georgia 30322.

(So far as your editor is aware, this collection and the Louis F. Benson Hymnology Collection at Princeton Theological Seminary are the largest of their kind in this country.)

Lorenz Collections Donated

Lorenz Industries of Dayton, Ohio has recently presented two major collections of American and British hymnals to the School of Music at Samford University in Birmingham, Alabama.

The personal hymnal library of E. S. Lorenz and the Tullar-Meredith Hymnal Collection numbering over 2176 volumes were presented to the school on behalf of the publishing company by the Lorenz brothers, Geoffery and Steve. They expressed the hope that these materials would be of value both to students in their studies of hymnology and serve as a tool for serious scholars researching the early beginnings of the "gospel hymn movement."

The scope of the collection is broad and inclusive. It embraces representative and significant 19th century singing school materials, early gospel hymn collections, representative Sunday school songbooks, shape-note tunebooks and denominational hymnals.

This repository will be made available for in-house research by visiting scholars. All inquiries should be directed to Dr. Claude Rhea, Dean, School of Music, Samford University, 800 Lakeshore Drive, Birmingham, Alabama 35209.

AMS Meeting Emphasizes American Hymnody

The bicentennial meeting of the American Musicological Society in Washington, D.C., November 4-7 focused appropriately on American music, including three sessions on psalmody and hymnody.

One session, "Psalmody and Hymnody in Colonial and Early Federal America," was chaired by Nicholas Temperly of the University of Illinois and included four papers: "Daniel Bayley, *A Book of Anthems and Psalm Tunes*" by Gillian Anderson, director of the Colonial Singers and Players of Washington, D.C.; "*Amphion: Another Piracy from Andrew Law?*" by Irving Lowens of *The Washington Star*; "The Fuging Tune Revisited" by Karl Kroegeer, director of the Moravian Music Foundation; and "Tate and Brady's *New Version* of the Metrical Psalms, and its Introduction into the American Colonies" by Mason Martens of New York City.

The session entitled "Sacred Music in 20th-Century American Ethnic Enclaves" was chaired by Bruno Nettl of the University of Illinois; two of its papers were related to congregational singing: "The Oral Singing Tradition of the Old Regular Baptists in Indiana" by Terry Miller of Kent State University and "The Present as History: Shape-Note Singing Schools in Alabama" by Doris J. Dyen of the University of Illinois.

The third session, "Aspects of Demotic Hymnody in America," was chaired by Gilbert Chase of the University of Texas at Austin and included four papers: "Issachar Bates (1758-1837): Early American Fifer and Shaker Frontier Tunesmith" by Roger L. Hall of Case Western University; "*The Missouri Harmony*, 1820-1858: The Refinement of a Southern Tunebook" by Shirley Ann Bean of the University of Missouri at Kansas City; "The Music of American Revivalism, 1740-1976" by James C. Downey of William Carey College; and "Philip Phillips and the Spread of the American Gospel Hymn" by Harry Eskew of New Orleans Baptist Theological Seminary.

"Three Centuries of American Music," a concert presented to the AMS by the Wesleyan University Singers under the direction of Neely Bruce, featured Anglo-American popular psalmody in three groups: Psalm Singing under Elizabeth I and James I (1558-1625), Decoration of Psalm Tunes: the "Old Way of Singing," (1625-1720) and Extended Psalmody and Elaborate Psalm Tunes (1700-1810). Particularly noteworthy was the performance of the "Old Way of Singing," which was a rather unique endeavor to recapture the style so widely condemned by early New England pastors and now regarded as an authentic folk style of congregational singing. It is to be hoped that this fine program will be recorded and made available as a contribution to a greater understanding and appreciation of psalmody in early America.

Chicago Catholics in Hymnal Hassle

According to a UPI release in the October 7 *Washington Post*, thousands of hymnals that allegedly infringe on copyrights will be turned over by Chicago area Roman Catholic churches under an agreement with F. E. L. Publications Ltd. of Los Angeles.

In late September this publisher filed a \$2-million suit charging the Chicago archdiocese with copyright infringements. Charles A. Laff, attorney for F. E. L., said Chicago area Catholic churches have produced their own volume of hymns using various mechanical reproduction systems.

Under the terms of the agreement worked out in the U. S. District Court, the archdiocese must remove the makeshift hymnals from circulation in 97 of its 447 churches named in the suit. Laff said that for \$100 a year as payment to F. E. L. by each individual church, they could have unlimited copying privileges on the 1,150 musical selections handled by F. E. L. This firm, Friends of the English Liturgy, was founded by Dennis Fitzpatrick, 39.

Furman Acquires William Walker Manuscript

Milburn Price

Furman University in Greenville, South Carolina, has recently obtained a manuscript collection of hymns and anthems compiled and copied by William Walker. Most of the selections are in two parts, tenor and treble, though a few include melody only. The manuscript, which was prepared by Walker for Miss Elizabeth Adams (seemingly as a music instruction book, bears two dates — 1832 and June, 1833 — which indicate that this collection preceded the publication of his *Southern Harmony* in 1835. It was acquired by Furman from Mr. J. Carl Bailey of Fountain Inn, South Carolina, a descendent of the former Miss Adams. Mr. Bailey discovered the book among the papers of his grandfather, the Reverend J. C. Bailey.

The collection, written in the four-shape notation which Walker used in *Southern Harmony*, contains seventy-three tunes, most of which later appeared in his publications. A majority of the manuscript tunes are not accompanied by text. Included among the more familiar tunes are PISGAH, FAIRFIELD, HOLYMANNA (sic), and KEDRON. The page on which HICKSES FAREWELL appears bears William Walker's signature.

The manuscript, covered with cloth and roughly stitched to hold the pages together, is approximately 9" by 9", serving as a miniature of the oblong shape in which the published shaped-note collections generally appeared. It will be housed with the Historical Collection of the Furman University Library and will be accessible to those interested in studying its relationship to the published collections of its compiler, William Walker, A.S.H.

(Dr. Milburn Price, chairman of the Music Department at Furman University, will provide a detailed study of this manuscript in a later issue of *The Hymn*.)

Sacred Harp Singing Invades New England

On Saturday, October 2 some 50 singers from Georgia and Alabama joined with the Wesleyan Singers and Word of Mouth Chorus of Vermont in an all-day Sacred Harp Singing in the Chapel of Wesleyan University, Middletown, Connecticut. The southern singers, led by Hugh McGraw, executive secretary of the Sacred Harp Publishing Company, financed the trip individually and stayed in homes provided by citizens of Middletown.

According to Professor Neely Bruce, director of the Wesleyan Singers, they hope to establish an annual New England Sacred Harp Singing on the first Saturday of October and the Friday night before, holding it in Middletown one year, alternating to Montpelier, Vermont and Boston.

REVIEWS

New Church Praise. The Saint Andrew Press, Edinburgh, 1975. Full music edition, 224 pp., 1.80 (pounds); melody edition, 148 pp., 60 (pence). (Available only from exporting booksellers and not from the publisher.)

New Church Praise is the product of the United Reformed Church in England and Wales. The collection is a supplement to "the parent books *Revised Church Hymnary*, 1927; *The Church Hymnary*; third edition, 1973; *Congregational Praise*, 1951, as a vehicle for worship in the last quarter of the twentieth century". (from the preface)

Committee members (not named except for Erik Routley, Peter Cutts and David Gardner) were at a distinct advantage in the time span 1973-75 in working on this supplement, due to the vast material at hand. That the committee was able to keep the size of the book to 109 selections, plus some few pages for the liturgy of Holy Communion points toward special talents within the committee to work towards a small but quality product. This is the case, as the review will elaborate.

In overview, the book has three sections, the larger first section given over to the texts and tunes positioned in alphabetical order by first lines; the second section contains the liturgy for Holy Communion; the balance of the book is given to indexes of tunes, meters, sources, subjects and first lines.

As for looks, it's a first rate product from attractive paper cover

to the easy reading of each page (both large and small formats). Given the limitations of the alphabetical format (e.g. the Presbyterian *Worshipbook*) the publisher has erred on only one score, that being the problem of moving quickly from one page to the next without the aid of bold-face-type first lines on the top of each page. Each text is interlined for at least one stanza with the music, and the entire poem is printed in full, sometimes with the title of the poem (not the first line) at the top. The editors have of course thought of the practical problems involved in teaching choirs and congregations new music and new texts at sight and first hearing. Certain choral elaborations of the hymns are found in descants and alternate harmonizations of stanzas for the choir. Where needed the inclusion of a three-stave system with the melody extracted from the organ accompaniment will be helpful to the organist. Cross reference of a good number of new texts to tried and true tunes found in the parent hymnals is no doubt good politics if not at all times good pedagogy.

As for the music of the book, the contributions of Peter Cutts (13 tunes) and Erik Routley (11 tunes) are in each instance solid weddings to the texts. Other musical gems come from such diverse sources as W. H. Monk (ST. ETHELWALD, a solid Victorian tune); John Anslie (WORLEBURY, a well crafted unison tune); David Goodall (WATERLOO and PIOUS PRAYERS, super pop!); C. Herbert H. Parry, (INTERCESSOR, simple eloquence in 11 10.11 10.);

Eric Reid, (WESTHOLME, with wit, charm and subtle rhythm and dissonance); Rolf Schweizer, (STEIN, nice combo for voices, instruments and keyboard); and a real winner, Jean Langlais' DIEU NOUS AVONS VI, perfect for choir, organ, solo voices and congregation.

On the other side of the scale, the 14 tunes by Caryl Micklem hardly measure up to the texts (mostly by him) to which they are set; the great classics of Afro-American folk music are not touched; and not surprisingly, the American music from shape note and frontier traditions are all but missing, (CHARLESTON and DETROIT, newly named FORGIVE OUR SINS are included); and worst of all the nice work of American composers such as Calvin Hampton (Daniel Moe is represented) and author-composers such as Avery & Marsh and Ray Repp is not included. However, the editors excluded even Malcolm Williamson and Joseph Gelineau just to balance the score.

And then a little thing, I suppose; but why were chord symbols only included on KUM BA YAH? It would seem that if chords are to be named above this tune, why not tunes like ABEL, EVERY STAR, THE HAYES, SING HOSANNA, SHAKER TUNE, WATERLOO, CHEREPONI, AU CLAIR DE LA LUNE, LET THE COSMOS RING, and JONATHAN; just to mention the first ten that seem to lend themselves to this aid in performance practice?

The texts contained in *New Church Praise* constitute an anthology of "post Bayly-Dearmer English hymnody." What a fine

collection even if 41 of the 109 texts are written by only four persons: Here is the point — without F. Pratt Green, Fred Kaan, T. C. Micklem and Brian Wren there would not be any reason to put together a supplement to such great hymnals as *The Church Hymnary* or *Congregational Praise*. Further, the editors have chosen with care the very best of these four writers and matched them with other texts which are sensitive to contemporary liturgical language and theological understandings of the church set in the last part of the 20th century.

Since the collection is put together in alphabetical order the need for an inclusive and useful *subject index* is all the more accentuated. Three have been provided, *The Christian Year; Worship*, including the Sacraments; and the usual, *Worship Themes*. Cross-reference of the subject indexes is also provided where needed. All of these are very helpful if hymns are selected only on the basis of the text. Someday a group of editors will also put together a subject index of tunes — slow blues; not for the timid; good for the flat muscles, and others not nearly as vague as in most subject indexes.

After all, the bringing together of fine texts and fine music into one book is tested a page at a time, rather than in the net result. Since so many of the texts are new, they have demanded new tunes for expression. Obviously the problem, given the situation, is that a tune will be wed forever because it was this way from the beginning, (c. 1973!) In this matter the editors have done very well and in particular the words of Brian Wren

have been put to strong and supportive tunes; e.g. his text *Christian Unity* matched with Peter Cutts' HAMPTON POYLE. The opposite is quite true when one considers a weak text such as Valerie Dunn's *Let The Cosmos Ring*, matched with Jack Green's solid pop tune (the same title)—the music will go on being sung in spite of the words. (Still not a great loss of time for the person in the pew.) Which leads to the last kind of matching, that, of a poor text with a poor tune—or the worst—a superior text with a terrible tune! The editors have of course done both, continuing a common editorial tradition of several generations! Ian Fraser's *Christ, Burning* deserves Caryl Micklew's RODEL; but Bonhoeffer's *Men Go to God* does not deserve William H. Harris' *Stoner Hill*!

New Church Praise sets a standard for all supplements that have been or will be. Its editors are to be commended for (1) providing a modest and useful supplement in an attractive and practical format; (2) bringing solid conservative musical setting to some of the finest of contemporary hymnody; (3) providing musical settings for a clear and simply written liturgy for Holy Communion (though a setting of the Lord's Prayer might have been nice); (4) introducing to the USA some of the known and unknown new poets and tune writers; (5) maintaining a strong tie with traditional hymnody with the inclusion of several tunes and texts seldom used or almost forgotten.

Carlton R. Young
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Cantate Domino, an ecumenical hymn book. New [i.e. 4th] edition, published on behalf of the World Council of Churches. Kassel, Germany: Bärenreiter [1974]. 379 p. 18 cm. DM 9.

Earlier editions of this were published in 1924, 1930, and 1951 by the World Student Christian Federation, which may account for the fact that it still remains more of a youth songbook than a hymnal. It is truly international, although not as ecumenical as it could have been.

"The principle has been to present everything in its original language and in English, and in such other languages as seemed to carry best [usually French and German]. A few hymns appear in one language only; while a small number . . . are in up to eight languages." The spread is as follows: 72 are in English as first language, of which only 7 are by American authors and 11 are contemporary texts by Fred Kaan, who has more than either Charles Wesley or Isaac Watts! Then there are 28 originally in French, 41 in German, 8 in Swedish, 2 in Finnish, 3 in Dutch, 2 in Spanish, 3 in Portuguese, and 1 in Italian. From behind the Iron Curtain, there are 3 in Russian, 2 in Rumanian, and 1 each in Bulgarian, Czech, Hungarian, and Serbo-Croatian. Of older languages, 6 were originally in Latin, 8 in Greek, and 2 in Coptic. From Asia there are 3 in Chinese, 3 in Japanese, and 1 each in Hindi, Persian, Tamil, and Thai. From Africa there are 3 in Swahili, 1 each in Malagasy and Yoruba. One could wish that there were even more contributions from "the Third World" and at the same time that the Western World was

better represented with the great classics of the centuries, rather than reflecting the political-social image of the Contemporary World Council of Churches quite so heavily. Why was the Judeo-Christian "Praise to the living God" not included?

Cantate Domino comes in a soft cover, continental style—with music limited to melodies only. All text, save the first stanza, is printed beneath in prose format, each line of verse separated from the others by a stroke [/]. The 14 sections are divided as follows:

I has 29 Psalms. The first 9 are metrical, mostly in the Genevan tradition. Then there are 9 more contemporary renderings, but still metrical. Another 9 are in prose with antiphons in the style of Dom Gelineau. The last one is a prose setting of Psalm 150 in Tamil, the music *durchkomponiert* (composed throughout) as the Germans say.

II-XI consist of 137 hymns "on the human condition": God's promises and providence; Jesus Christ—his Advent and Incarnation; Jesus Christ—his Ministry and Teaching; Jesus Christ—his Atonement, Resurrection, and Reign; the Holy Spirit and the Word of God; the Church—its Worship and Praise; the Church—its experience and faith; the Church—its unity and mission; the Holy Communion and the Last Things. Some of these topics make strange bed-fellows, as do the texts placed therein.

XII has 21 items, odd bits of "liturgical material," which can only be used haphazardly in a non-liturgical service. Sadly lacking are the canticles of St. Luke 1 and 2, although there is a paraphrase of the *Magnificat* carried as hymn 61 in Section IV. After all, many

of the liturgical churches have been active in the WCC down through the years. Surely a simple mass such as that of Luther, Merbecke, or the *Missa de Angelis* could have been included.

XIII consists of 11 rounds and canons—fun pieces. There's a blank page here where Wm. Byrd's *Non nobis Domine* would have made a good addition. As a matter of fact, there are many fine ones of classic composers (such as those in Lester Hostetler's Mennonite *Youth Hymnary* (1956) which are far better than these largely contemporary ones.

Finally, in XIII, there are two blessings and an *amen* in very simple canon. The Israeli blessing is a rare gem. It is given in German, English, and French, why not Hebrew?

Sadly, there are several fine hymns from the mission fields which have been included in American hymnals of the past generation or two but which are here lacking. One such is the delightful Puerto Rican carol in tango rhythm, "A Belen cantando."

The Editor's Introduction, signed by Eric Routley for the editorial board, envisages its use in two ways: First for international gatherings where each can sing in his own language. (Remember the Moravians at Bethlehem, Pennsylvania, who sang *In dulci jubilo* in thirteen languages back in 1745?) The second as a supplementary hymnal in school chapels or parishes where a second language is well known. This reviewer foresees that a greater use may be that of hymnal commissions who are looking for new material of a contemporary nature.

Leonard Ellinwood
Washington, D.C.

Hymns for the Living Church

edited by Donald P. Hustad. Carol Stream, Illinois: Hope Publishing Co., 1974. 574 p. \$3.50

Hymns for the Living Church (HLC) is designed for the evangelical congregation of the non-liturgical Protestant church. Its comprehensive selection is intended for the large number of independent community churches that shun the denominational identification and value a strong biblical emphasis. Its contents represent a wide range of thought and taste which could well serve several denominations.

Dr. Donald P. Hustad, the editor, is well qualified from his service as organist with Billy Graham, his teaching at Moody Bible Institute and his current professorship at the Southern Baptist Theological Seminary at Louisville, Kentucky. The editor in his preface states that HLC "reflects the theological thought of our day. We have tried to choose those hymns that support the preaching and teaching emphasis of the 'living church' in this last half of the 20th century. Of course, the central theme is the gospel and the believer's personal experience of salvation in Christ. There is also a strong emphasis on Christian growth and maturity. Current trends in evangelism and missions are supported by a number of new lyrics."

Its 571 hymns are organized into 198 hymns about God (The Trinity, the Father, Jesus Christ, the Holy Spirit, 29 hymns concerning the Church and Scripture, 82 cover the Gospel, 223 on the Life of Christ, 14 about the Life Eternal and 25 hymns for Special Times and Seasons. 19 Service Music

selections and Doxologies are followed by 80 Scripture Readings. These are enriched by a great variety of translations: the King James, Revised Standard, New English, Today's English, Berkley, the Living Bible, J. B. Phillips and C. B. Williams.

HLC runs the gamut from "There's a Sweet, Sweet Spirit" (581) to Sydney Nicholson's "Lift High the Cross" tune, CRUCIFER (141) and shows an affinity to an earlier Hope publication, *Worship and Service*, 1957, which in turn is a revision of *The Service Hymnal*, 1935. Each hymnal has its own characteristics and *Hymns for the Living Church* is unique for its inclusion of these diverse influences:

Ralph Carmichael (257, 276, 426, 447)

Christianity Today (477, 485)

Hymn Society of America (223, 492, 494, 512, 515)

Inter-Varsity Christian Fellowship (78, 79, 251, 287)

Moody Bible Institute (76, 82, 240, 301, 314, 318, 319, 505, 567)

John W. Peterson (49, 56, 69, 182, 410, 482)

• Southern Baptist Convention (31, 87, 199, 285, 438, 473, 479, 498)

Word of Life Fellowship—Jack Wyrzten (277, 284, 308)

In the tabulation of authors, Charles Wesley and Isaac Watts lead other writers with 20 and 16 texts respectively. The leading American is Fanny Crosby with 14 texts, followed by William J. Kirkpatrick and Philip P. Bliss with 11 and 7 selections respectively.

The selection of tunes tends to the "strong" and the "bright" with HYFRYDOL doing service for six different texts. The leading composer of tunes is Lowell Mason

with 16; John B. Dykes is prominent with 10 tunes. The 65 tunes by Bradbury, Doane, Stebbins, Towner, Bliss, McGranahan, Gabriel and Sankey indicates a heavy reliance on the early gospel song writers. The editor's own compositions total a modest two hymns and one arrangement.

The quality of the binding and paper is excellent, the readability and print the same as in the *Baptist Hymnal*, 1975. The indexes include an Alphabetical, Subject and Scriptural Index of Scripture Readings; Scriptural Allusions and Quotations in Hymns; Alphabetical and Metrical Index of Tunes; an Index of Authors, Composers and Sources; and a Topical and Alphabetical Index of Hymns.

Another distinction of *Hymns for the Living Church*: Any clergyman wishing a free copy of this hymnal may secure one by filling out the offer in *Christianity Today*, October 8, 1976 issue, page 32.

Here then, is a hymnal for the man in the pew, a truly congregational hymnal with something new, something old, designated for the tastes of everyone.

Keith C. Clark
Houghton College
Houghton, New York

Worship II, Accompaniment Edition. Chicago: G.I.A. Publications, 1975. 1040 p. \$10.50.

Worship II is described as "the only book needed by the people for the complete participation in the parish worship life." Even a casual examination would substantiate the claim. Following the first section, 313 hymns, carols and songs including nineteen Gelineau psalms, ample material is provided for parish functions and services.

A People's book, with or without Sunday Readings, is also available. Although four editors are mentioned, Robert Barastini and Richard Prolux are responsible for many harmonizations and no doubt for the choice of tunes. However, none of the new material was commissioned and some has been taken from the G.I.A. (Gregorian Institute of America) catalog. As proof that the majority of hymns are suitable for congregational singing, the editors note that they have had a period of trial and by exception a few have at least been used once in a parish liturgy. Some of these tunes are a little more demanding but they offer a challenge and an opportunity for use on special occasions.

A reading of the first lines shows that much is new, off the beaten path and practical. Contemporary authors include Fred Kaan, whose twenty-one hymns reach a new high in an American Catholic hymnal; Percy Dearmer is credited with five; Sydney Carter with four; Pratt Green with one and three are from the pamphlets of the Hymn Society. Selections from earlier authors also add distinction, particularly the nine each of Catherine Winkworth and Isaac Watts and those of Charles Wesley, who outdoes them both with ten. There are only, and surprisingly, three of Edward Caswall's translations while J. M. Neale is credited with ten. A few Latin hymns are now appearing in recent collections and with the present trend, why omit the traditional *O Sanctissima* that has been in American Catholic hymnals since 1805? Jane Leeson's Easter hymn would make a fine contrast with the three settings given of Charles Wesley.

The selection of tunes is of equal interest. Among the contemporary composers are Jan Bender and Calvin Hampton with four each; Ronald Arnatt three; and Alexander Peloquin two. Others are equally worthy but space prevents mention. The accompaniments to many of these hymns command attention, for their fresh approach presents welcome relief from the usual block harmonies. Their lines are liquid, the number of voices vary, and a few have independent accompaniments. Yet some of the latter can be adjusted for congregational use. Early American folk hymn collections have been tapped and a few folk hymns of the present era added. To the delight of many organists no guitar indications are added. The melody for the prose text, "I am the Bread of Life" seems to have acquired some popularity but it is one of the weaker ones. Of the thirty-four hymns cited for use as canons, ten of them are familiar hymn tunes.

One notes great care given to the planning and preparation of this hymn section. The type face for both the notes and texts are moderate in size and spaced for easy reading. Generally four staves are given to a page but on those with three and others with two, the arrangement allows for more space and the eye must be adjusted. The hymns are presented in alphabetical order but there is a lengthy section devoted to tables suggesting varied use. In fact the several indices number thirty-four pages. Yet this alphabetical presentation offers a difficulty, for when the harmonization takes two pages they must, for practical reasons, be placed on opposite pages to prevent unneeded turning. As a result there are some twenty-five blank pages. Here, this is important for

another reason, — the book, hard cover, weighs three pounds and the paper is rather thin. What about wear?

A few minor slips which do not affect the music are *Psalterlein* for *Jubilate* 1877 (no. 4); *Leisentritt* instead of *Constance* 1600 (no. 35); Bishop James Chadwick, the translator of "Angels we have heard on high," and the accompaniment is an altered version of E. S. Barnes; John Freeman Young, the translation of "Silent Night! . . . All is calm;" and Roland F. Palmer, author of "Sing of Mary pure and holy" which appeared in a Canadian hymnal. A few misspellings include *Materna* (no. 191 and *Tune Names*); *globe* (no. 158); and unfortunately *black* for *back* (no. 185).

These matters are of minor importance in an evaluation that seeks to praise a very worthy and distinctive effort of high quality. An announcement mentions a number of seminaries and 100 parishes as having already chosen the collection for congregational use. Their choice can heartily be approved.

J. Vincent Higginson
Long Island City, New York

Companion to the Hymnal of the Service Book and Hymnal

by William A. Seaman. The Commission on the Liturgy and Hymnal, 1976. (Available from Augsburg Publishing House, Minneapolis, MN)

Anyone who has been through the process of creating a denominational service book and hymnal will empathize with the plight of the secretary. He takes copious notes and keeps records world without end. Piling up in his home are files and files of information, much

of it unchecked, but on hand for the day when a committee will work it through. But when the publishers refuse to publish a handbook to the hymnal, the number of assistants eager to help melts away, and the secretary is left to compile what he has and make such investigations as time and energy allow.

William Seaman was that secretary for the effort which produced the *Service Book and Hymnal* of eight Lutheran bodies in 1958. It is an ecumenical hymnal after the example of the *Episcopal Hymnal 1940*; and yet it is more than that, for it brings forth the traditions of eight Lutheran churches. For scholarly material one would have to know the sources in a number of European languages—or trust the secondary sources now available. This mammoth job William Seaman has done. Sure there are some who will find errors. He would be the first to thank them. The mere fact that this work is available, even in off-set form, is remarkable. It is clear that Dr. Seaman has used the standard sources, leaning on the various companions which have come out in recent years.

The Introduction contains a very fine summary of the various traditions from which hymns and tunes are taken. It is really the only place where one can find such information. The Introduction could form the basis of a course in hymnody. There follows the standard description of the sources of texts and tunes, for all 602 hymns. Then Dr. Seaman tells us, in alphabetical order, about authors, composers, translators, and arrangers.

This is a work of love for which there was only token compensation, the type of effort by a busy pastor

that is no longer seen. Dr. Seaman's special appreciation for the hymns which have come to us in the German tradition is very noticeable. They seem to form a continuous core around which the others gather.

We often hear it said that the day of denominational hymnals is over. Easier stuff is constantly mimeographed and used, much of it claiming a contemporary source. It is supposed to be easier and more in the idiom of this century. But our real problem has been the lack of educational material with which to introduce WHAT WE HAVE in our tradition. It was extremely short sighted of the publishers to refuse to publish such a Handbook long ago. Now when it is possible to move toward an Inter-Lutheran Hymnal, maybe this Companion will see little educational use, but may be deposited in libraries as a relic.

As former Chairman of the Commission of which Dr. Seaman was secretary, I am happy to recommend this large volume to all who wish to open up the riches in the *Service Book and Hymnal*.

Henry E. Horn
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Handbook of American Catholic Hymnals

by J. Vincent Higginson. Springfield, Ohio: The Hymn Society of America, 1976. 334 p. \$18.00

This *Handbook* for American Catholic Hymnals is the first of its kind, and a splendid contribution to the literature on American Hymnody. J. Vincent Higginson is perhaps the most knowledgeable of all Catholic scholars in the field of hymnody and years of study and research preceded the actual

compilation of the material.

Handbooks and hymnal companions of other Christian denominations, dealing specifically with the hymns contained in the official hymn books of the respective Churches, had appeared earlier, particularly between 1930 and 1950. This book is unique, however, in that it is not a "companion" to one specific hymnal, but covers a broad range of material.

American Catholic hymnody draws on a variety of sources. It is as cosmopolitan in origin as America herself. All the nations represented in the American population have brought their influence to bear, either by translations of their hymn texts, or by the direct adoption of their hymn tunes. Furthermore, a considerable number of Catholic hymn texts are English translations of Latin hymns from the Breviary and Missal; and some of the tunes are based on Gregorian chant melodies.

Among the primary sources used are hymn books published between 1787 and 1964. Some of these are of American origin, but others were published in Great Britain, Canada, France, Germany, Italy, Poland and the Slavic countries. Many melodies from these foreign sources found their way into the hymnals commonly used in the United States, being set to texts that were translations or paraphrases of the original texts.

As its title indicates, this is a *Handbook*; therefore it is scientific rather than popular in style. One may not find here every single hymn text or melody sung in the Catholic churches of the United States during the past fifty years, but the majority of the better-known hymns are included. The

handbook accounts for approximately 1700 hymn texts and 1025 tunes. One should not expect to find any of the currently popular folk-style hymns in this handbook, for it specifically covers hymn texts and tunes from Catholic hymnals in common use to 1964.

Section I of the book deals with the texts, which are classified according to the liturgical year or according to subject. The following order is observed: Advent, Christmas, Lent, Easter-Ascension-Pentecost-Trinity, Hymns to God and Our Lord, Blessed Sacrament, Sacred Heart, Mass Hymns, The Blessed Virgin, Angels and Saints, and General Hymns. The entries are then presented in alphabetical order of title or first line, and the annotations include the author of the text, the source in which the text first appeared, and then traces it in subsequent hymn books. Next there is a cross reference to the tune section of the *Handbook*, giving the tune number or numbers with which this particular text has been associated, and the hymnals in which the combination of text and tune can be located. Some hymns are entered under their original Latin or foreign-language title, with the various translations following within the respective entry. It should be noted here that *all* titles can be located in the comprehensive Index at the back of the book. Some of the entries include interesting information and pertinent comments and quotations in addition to providing the sources.

Section II of the *Handbook* treats the tunes of the hymns, and they are classified under the same headings as are the texts, i.e. the liturgical year or the subject. Nos. 1-40 are tunes for Advent hymns. Christ-

mas hymn tunes are Nos. 100-199, Lent, Nos. 200-298, etc. The initial phrase of each tune is given in musical notation with a key signature. Meter is apparent by the use of bar lines, though meter signatures are omitted.

Section III lists the sources of the tunes. Each entry includes the composer where known; the date and title of the book in which the melody first appeared; then traces the tune through subsequent hymnals, giving the name of the hymnal and the number of the melody in that respective hymnal. Some pertinent comments and anecdotes follow, as was the case for the hymn texts. Finally there is a listing of the various texts with which the tune appears, giving the number of the hymn in the commonly used American Catholic hymnals.

Section IV gives biographical notes on the composers of melodies and the authors of texts. In addition there is a General Bibliography, listing books published between 1708 and 1965 which were useful in compiling the data for the *Handbook*. For those who are familiar with tune-names (particularly the non-Catholic who uses the *Handbook*), an index of Tune-names is included before the final Index. The Index itself is of great value, for with the title of each text is given the page number for the text entry, as well as the number for each melody which is associated with the respective text.

The *Handbook for American Catholic Hymnals* is an excellent reference work for a course in Catholic hymnody or a course in sacred music. It also serves as a reference for Christian hymnody in general, for a good number of the texts and melodies are common to other Christian Churches

as well as to the Roman Catholic Church.

Those who wish to recall the favorite hymns they sang as children, or in years gone by, may find them listed here; and they may discover interesting bits of information about them. The cross-reference between the texts and tunes will prove very helpful.

The book may also prove of value to prospective compilers of Catholic hymnals and to all who wish to make copies of hymns, since most of the texts and melodies are in public domain, easily discernible by observing the dates for the sources. The more recent texts and tunes are copyrighted and are so acknowledged.

Due to some oversight, the *Westminster Hymnal*, 1912 and 1940 editions, are not listed among the Basic References nor in the General Bibliography, though they are frequently cited in the text and were a significant source for this work.

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Companion to Baptist Hymnal
by William J. Reynolds. Nashville:
Broadman Press, 1976. 480 p.
\$9.95.

Nathaniel Gould (1781-1864), author of the first *History of Church music in America* (Boston: Gould & Lincoln, 1853), published as early as 1844 a *Companion to The Psalmist* "for use with The Psalmist [1843] . . . by Baron Stow and S. F. Smith"—both of whom were Baptist pastors in Massachusetts. But the kind of "companion" that gives historical data on all the texts in a specific hymnal goes back to only 1867 (Louis C. Biggs,

Hymns Ancient and Modern . . . with annotations, originals, references [London: Novello]) and 1889 (Robert M. Moorsom, *A Historical Companion to Hymns Ancient and Modern* [London: Parker & Co.]). Even later began the stream of companions that annotated the tunes (William Cowan and James Love, *The Music of the Church Hymnary and the Psalter in Metre, its source and composers* [Edinburgh: H. Frowde, 1901]). In the United States, the first *Handbook to the [Presbyterian] Hymnal*, edited by W. C. Covert and C. W. Laufer, came out as recently as 1935, and the first Methodist hymnal companion, *Our Hymnody* by R. G. McCutchan, in 1937. In a field that has been ployed such a relatively short time, William Jensen Reynolds now enjoys the distinction of being the first to author two successive companions, *Hymns of Our Faith A Handbook for the Baptist Hymnal* [1956] (Nashville: Broadman Press, 1964) and the *Companion to Baptist Hymnal* [1975].

The 1975 *Baptist Hymnal* was the first of Southern Baptists to include original hymn tunes by Ralph Vaughan Williams [nos. 43, 363] and by Martin Shaw [no. 509,] tunes based on plainsong (VENI EMMANUEL [no. 78] and DIVINUM MYSTERIUM [no. 62]), six arrangements of Negro spirituals (nos. 82, 108, 322, 474, 480, 506) taken from the now public domain publication of the Work brothers, Frederick Jerome and John Wesley, Jr., *Folk Songs of the American Negro* (Nashville: Work Brothers, 1907), and a hymn text adapted from John Bunyan's *Pilgrim's Progress* (no. 384). What however did continue attracting Americanists to the 1975 *Baptist*

Hymnal was its nonpareil emphasis in American-born composers and lyricists, especially those of evangelistic stamp active after 1850.

Charles H. Gabriel, Joseph P. Webster, John R. Sweney, James Mc Granahan, C. Austin Miles, E. O. Excell, and many others of their ilk still stood up triumphing in the 1975 *Baptist Hymnal*, and their biographies still make the 1976 *Companion* a delight to American specialists. By contrast, these stalwarts were so unknown to the editors of the *Companion to the Hymnal* (Nashville: Abingdon Press, 1970), that the sole time Gabriel was mentioned in passing his middle initial came out wrong.

In keeping with what has given previous Southern Baptist compilations their characteristic flair, contemporary American composers new to major denominational hymnals were again well represented in 1975—E. M. Bartlett, Ralph Carmichael, Buryl Red, for instance; and in consequence their biographies make the 1976 *Companion* an indispensable reference book.

William J. Reynolds's admirable scholarship was recognized so long ago as *The Hymn*, 14/3 (July 1963), pages 92-93, in an encomiastic review of his *A Survey of Christian Hymnody* by the then president of the Society, Deane Edwards. His reputation for combining meticulous scholarship, penetrating analyses, a rare creative gift, unmatched organizing ability, and skill in mass song evangelism have steadily grown in intervening years.

If any reservations must be taken to the 1976 *Companion* it is the

too facile carry-over of unproofed passages from his 1964 *Hymns of Our Faith*. Sample slips chosen at random from the A-B entries will illustrate. In both 1964 and 1976 Arne's *Abel* is dated 1774 (should be 1744), Baker's dissertation is confined to Seneca Indians, Barnby's dates at St. Anne's Soho, are given 1871-76 (should be 1871-1886), Bortniansky's birth-year is given as 1752 (instead of 1751) and his date of death October 7 (instead of October 10); new to 1976 is the omission of the day of the month from Bradbury's death date. In *The Hymn*, 14/1 (January 1963) Reynolds showed his familiarity with numerous then recent dissertations and these relevant to hymnody. In the interval he seems not to have gleaned the vital new data on Mason in C. A. Pemberton's University of Minnesota 562-page dissertation (1971) —whose birth date should be cited as January 8, not July 8, 1792; who served the Independent Presbyterian Church in Savannah; who established the Boston Academy in 1833, not 1832 (page 175 of the dissertation). The newly cited data in the dissertation on not only Mason's conversion testimony but on numerous other intimate phases of his Christian experience will be eagerly used in future evangelistic hymnal companions. Several other recent dissertations could be here cited, were a bibliography after Reynolds's own fine fashion in 1963 now in order. His data on the Negro spirituals attests personal acquaintance with no literature later than 1915. With such an exposed figure as Sullivan, citing the street on which he was born as his birthplace (see *Dictionary of*

National Biography, XXII, 1241) seems inconsistent with the general pattern for other entrants. So far as layout is concerned, this *Companion* lacks the luxurious plates and musical examples that made the *Historical Companion to Hymns A & M* or *The Hymnal 1940 Companion* coffee table books.

These adiaphora in no way detract from the over-all impressiveness of Reynolds's superior achievement. Bravo for a reference book inexpensively enough produced in these inflationary days to return a profit to its publishers.

Robert Stevenson
University of California
Los Angeles

The Old-Time Religion

by Barbara Benziger and Eleanor Dickinson. New York: Harper and Row, 1975. 124 p. \$4.95. (spiral-bound paperback)

This collection of "one hundred hymns, songs, and stories" is a sequel to the larger *Revival!* (Harper and Row, 1974) in which Ms. Benziger tells a graphic and sympathetic story of mountain folk religion in the southeastern United States and Ms. Dickinson illustrates the text with remarkable drawings and photographs. In the judgment of this reviewer, the earlier volume presents a more authentic picture of this unique religious culture.

The spiral-bound book is divided into ten sections which reflect the "ancient and universal concept that life is a pilgrimage which leads to the Promised Land" — Invitation and Acceptance, The Pilgrimage, Help and Comfort along the Way, Instruction, Witness to Others, Redemption — the Cross and the

Blood, The Promised Land, Spirituals, Special Occasions, and History in Hymns. To be sure, most of the songs are experience-oriented and there are many examples of distinctively-rural gospel music—"The Old Gospel Ship," "The Great Speckled Bird," "When the Saints Go Marching In" and "Deliverance Will Come." Readers will chuckle at some of the quaint lyrics which demonstrate that "the old-time religion" reflected the cultural thought patterns of its day, with such titles as "The Romish Lady," "The Wine Cup Did It All," "The Royal Telephone" and "There's No Depression in Heaven."

It is the commentary which most fails to live up to the book's title. Much of it might well have been lifted from a standard textbook on Anglo-American hymnody. The brief biographies are limited to such cosmopolitan individuals as John Newton, Fanny Crosby, Sabine Baring-Gould, Isaac Watts, Charles Wesley and William Billings, although the latter is not represented in the book's contents and it is doubtful that he ever wrote a hymn text. There is a brief reference to the campmeeting and singing school traditions, but no mention of the folk music which was brought to these shores from Great Britain and which was reborn (with sacred lyrics) in such tune books as *Kentucky Harmony* and *The Sacred Harp*.

The section of Spirituals gives credit to the Fisk University Jubilee Singers for popularizing black religious music, but fails to acknowledge the contribution of John W. Work and Frederick Work in bringing it to print.

Even more, there is no notice given to the ecstatic music of such groups as the "Shakers," no real description of campmeeting life and worship or of the subsequent almost-two-hundred-years of revivalism in the South, and no mention of such evangelists as Billy Sunday or of the Stamps-Baxter music tradition.

The book contains some surprises in its inclusions, as well as in its omissions. "Jesus, Friend of Thronging Pilgrims" (W. Nantlais Williams, 1954) and "God of the Green Earth" (Barbara Owen, 1970) can scarcely be identified as part of "the old-time religion." The music pages are in shape-notes—that's authentic enough—and guitar chords have been added to accommodate contemporary practice. As in *Revival!*, Eleanor Dickinson has added attractive line drawings.

Donald P. Hustad
Southern Baptist Theological
Seminary
Louisville, Kentucky

Songs of Faith—Signs of Hope
by David Poling. Waco, Texas:
Word Books, 1976. 124 p. \$5.95.

* Dr. Poling, pastor of First United Presbyterian Church in Albuquerque, New Mexico, presents us with a popular view of our heritage of religious music. This attempt to trace 200 years of American religious music provides an overview of American hymnody which should find use by choir members and many members of congregations.

This is far from being an exhaustive or historical book. In fact, the hymn scholar will find much in it (or lacking from it) to frustrate him. But the person who does not have a background

in hymnology, who just loves to sing hymns, will find enjoyment in its presentation of hymn stories.

The logical nature of this reviewer's mind was most disconcerted by the random jumps through history without any attempt to provide dates or a concept of the broad sweep of history. For example, a discussion of the writing of Fanny Crosby points out that she had an impulsive skill for making verse at the suggestion of a daily event or meeting of a friend. We are then suddenly led into a discussion of Isaac Watts, who shared this rhyming skill, without any transition to point out the fact that Watts lived in England and was active 150 years before Miss Crosby. A discussion of America's Oliver Holden and his tune CORONATION makes the abrupt jump to conclude with the restoration of the choir processional by the Oxford Movement (without explaining what the Oxford Movement was) and the apocryphal story with the punch line:

Onward, Christian soldiers,
Marching as to war,
With the cross of Jesus
Left behind the door.

The attempt to write a book on hymnody for the average man in the pew who has no background in the subject seems to be defeated by such jumps of time and place and lack of proper definition and historical explanation.

There are many problems with the book—there is a slight misunderstanding about the roles of Joel Barlow and Timothy Dwight in early American Hymnody; Tate and Brady didn't really create a "hymnal" as it is called here; I personally cringe when I hear "Morning Has Broken" referred to as a "new song", for the text is

now 45 years old, and the tune is a traditional Gaelic melody; etc.

Thank goodness only a crusty old hymnologist will notice these problems when reading this book. Take away all these picky little complaints, and you are left with a book which evidences a great love for the church, its hymns, and the people who write and sing hymns. Throughout the book, Dr. Poling's love of hymns is found on almost every page. So let your congregation read this book. They'll find it interesting reading, they won't miss the facts which a hymnologist will miss, and who knows, they just might catch some of Dr. Poling's love and enthusiasm for hymns.

James A. Rogers
First United Methodist Church
Springfield, Illinois

The Psalms in Christian Worship
by Massey H. Shepherd, Jr. Minneapolis: Augsburg Press, 1976.
128 p. \$3.95 (paperback).

Dr. Shepherd calls his new book "A Practical Guide" and this is precisely what it is, a practical guide to the Psalms in Christian worship. He begins with a good concise history of how the Psalter was formed, describing and giving examples of the various types of Psalms. Following this he gives good insight into how Psalmody evolved in the liturgy of the church. This includes excellent material on Responsorial and Antiphonal Psalmody with a brief description of the Reformation adaptations.

Of particular interest to Roman Catholics, Lutherans and Anglicans is the section on the origin of the Daily Offices, which describes the evolution of the use of psalmody, including some of its abuses and

reforms through the years. An excellent point made by the author is that there is great renewal of psalmody in our liturgy today and that "the Psalms come back into their own, but not in restrictive texts or ways of rendition." This of course is particularly true of our liturgically centered branches of Christianity.

Church musicians, both liturgical and non-liturgical, will find the chapter on "Singing the Psalms" invaluable. Methods of singing are discussed and explained. Dr. Shepherd points out that "the rhythm of chanting is but a heightened form of speech," a fact which applies both to unison and harmonized chants. Instrumental accompaniments are not necessary but when they are used they must not interfere with the rhythm of the words.

The bibliography is one of the most valuable and usable parts of the book. It is divided into two parts, A. The Study of the Psalter and B. Musical Settings Old and New. This sensible separation provides both the musician and those interested mainly in the historicity of the Psalms equal ease in finding references for further study. The bibliography contains excellent material on translations, introductions, commentaries, special studies and Christian use of the psalms. The church musician will find that the excellent list of musical settings runs from the old familiar to very recent publications. They are listed in categories: Plainsong, Harmonized Chants, Gelineau Psalmody and Mixed Types. Ample information is provided for the references in each section along with many helpful comments from Dr. Shepherd.

I recommend this book highly. I believe it will greatly help the

clergyman, layman and musician in planning and putting into practice the use of Psalms in the liturgical services of the church. Non-liturgically oriented readers should find it very useful as a reference tool.

C. William Ziegenfuss
Christ Church Cathedral
New Orleans, Louisiana



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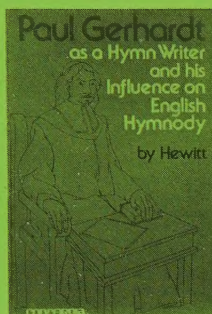
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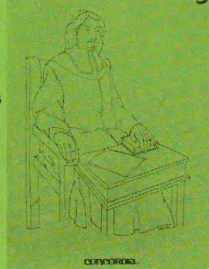
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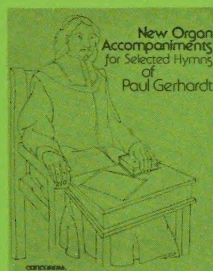
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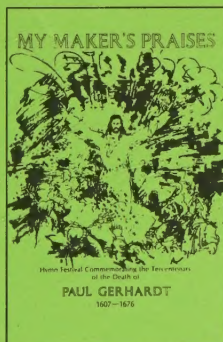
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